COIN INDUSTRY
PLAY METER
UPDATE
Vol 3 No. 2 January, 1977

Stern Buys Chicago Dynamics, Production to Begin Soon

The recently formed Stern Electronics, Inc. has announced its entry into an agreement with two Chicago banks, Central National and Main, to purchase from those banks certain assets formerly owned by Chicago Dynamic Industries, Inc., which did business under the name "Chicago Coin." The purchased assets were acquired by the banks pursuant to an earlier foreclosure sale. Stern Electronics intends to commence production of pinball machines in the near future.

Stern Electronics will be managed by Sam Stern and his son, Gary, both of whom left management positions at Williams Electronics, Inc. earlier this year.

Sam Stern began his career in the coin machine industry in 1931 as an operator of coin machines in Philadelphia. In 1939 he formed a distribution company, also in Philadelphia, and was primarily active as a coin machine distributor until 1946. In that year he Joined Williams Electronic Mfg. Co. (now Williams Electronics, Inc.) as a co-owner, and in 1959 Stern and members of his family became its sole owners.

From 1946 until this spring—except for portions of 1969 and 1970—Stern managed the business of and directed the design of games at Williams Electronics. Williams was sold to The Seeburg Corporation in 1964. During parts of 1969 and 1970, Stern served as executive vice president of Bally Mfg. Corp.

Gary Stern joined Williams in 1973, after practicing law for several years. At Williams he was assistant to the president and was responsible for the day-to-day operations of that company. After leaving Williams he and Stephen Kaufman formed Kiss Amusement Machines, Inc., a company which imports and exports coin machines.

Council Okays Chicago Pinball Playing

The Chicago City Council this month approved an ordinance that allows the playing of pinball machines in the city for the first time in 25 years. The council voted 37 to 2 to ammend a city ordinance, passed in the fifties, that permitted some coin-operated devices such as arcade games and jukeboxes, but until this month prohibited flipper play.

The council action imposes a licensing fee on pinball games, establishes a screening procedure for arcade owners and raises taxes on the already legal coin-op devices from $50 to $75 per year. Deputy Mayor Kenneth Sain estimated that the new taxes and the legalization of pinball playing would raise an extra $1.5 million a year in revenue for the city.

The ordinance, one of the last major proposals submitted by the late Mayor Daley, takes effect about ten days after its passage. The bill was passed Jan. 13.

Alderman Edward M. Burke told the council that he overcame his initial resistance to the legislation when extensive committee hearings dispelled notions of possible infiltration of the amusement business by organized crime.

Alderman Richard Mell argued that the pinball industry is an economic mainstay of Chicago. Later he told *Play Meter*, it was incongruous to ban pinball playing when the four largest manufacturers are located in Chicago, employ Chicago residents and contract out to local firms. "Pinball is legal in almost evey major city; we were a little backward in that area," he added.

Speaking about the opposition to pinball, Mell said, "I think some people are looking for a boogie-man in every machine and that's ridiculous. I don't think pinball will bring down the morals of our children as some of our righteous aldermen have claimed."

COIN INDUSTRY
PLAY METER

MEMBER
Volume 3/No. 2
January, 1977

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Published monthly by Skybird Publishing Company. Publishing offices 4136 Washington Avenue, P.O. Box 24170, New Orleans, La. 70184. Telephone (504) 827-0320. Printing Offices, Franklin Printing Co., 209 Magazine St., New Orleans, La. Controlled circulation at New Orleans, La. Subscription rates: U.S. and Canada--$20; Europe and Japan--$35; Elsewhere--$40. Multiple subscriptions (ordered at one time): 2-9, $17 each; 10-24, $15 each; 25 or more, $10 each. Advertising rates on request. Copyright 1976 by Skybird Publishing Company. No part of this magazine may be reproduced without express permission. The trademarks, PLAY METER and COIN INDUSTRY PLAY METER, are registered. The editors are not responsible for unsolicited contributions. Postmaster: Send form 3579 to Play Meter, P.O. Box 24170, New Orleans, La. 70184.

N.O. 8-Ball Rated Success

The famous gunfight at OK Corral pales in comparison to the grand "shoot-out" which took place during the entire championship playoffs of the second annual Greater New Orleans Coin-Operated 8-Ball Tournament held recently in La Galerie Ballroom of the Marriott Hotel.

As almost 400 enthusiastic spectators rooted for their favorite shooters, 144 cue-totin' finalists did battle over a 9-hour span to claim a share of the $3,550 cash pot and to capture prestigious trophies for the business establishments where they qualified.

New Orleans City Councilman-at-Large Joseph DiRosa served as official award presenter to the champions and runners-up of each class division. Tournament director Robert E. Nims, chief executive of A.M.A. Distributors, under whose auspices the annual event was held, was host. The tournament was co-sponsored by 48 business locations in the Metro New Orleans area nad the Coin-Op Amusement Game Operators of New Orleans.

In each of the three divisions, a total of 47 matches were played involving 48 contestants. All matches up to the finals went to the players who won two of three games. The championship matches were a best of five series.

Winners and first runners-up were: Class A—Eugene Catron, 2413 Whitney Ave., Gretna, La., won $750. (Qualifying location: Pirate's Den, New Orleans). Jim Conway, 724 Pine Lane Village, Kenner, La., won $300. (Jai Alai Lounge, Kenner). Class B—David Duffy, 716 Hidalgo, New Orleans, $500 (The Port Hole, New Orleans). Wayne Gonzales, Box 1004, Reserve, $200 (The Swamp Room, Metairie). Class C—Peter Ganci, 3121 Kansas Ave., Kenner, $300 (The Swamp Room). L.J. Gleason, 3339 St. Claude Ave., New Orleans, $150 (Sarge's Social Club, New Orleans).

Trophies were presented to the business locations where the winner and runner-up in each division qualified. Players finishing in third through eighth places in each division also received cash prizes.

Wardell Raymond, last year's Class A champion, captured fifth place in the same class. Last year's other top winners were eliminated early in the playoffs. The 1975 tournament was the first of its kind ever held in the New Orleans area.

Pinball Invades Government

A. James Manchin is the new Secretary of State for the State of West Virginia. He is also a pinball fan. Manchin tries to make it three times a day to the barroom in the basement of the Holley Hotel in Charleston to get in some time with the steel ball, according to a story circulated recently by the AP wire service.

"I do not play golf, tennis, handball or squash," Manchin told an AP reporter, "they take entirely too much time. Pinball has meaning to me. It represents competition in the highest sense, because on many occasions you are competing against yourself."

The newly elected secretary of state plays early in the morning to refresh his mind. He also tries to get in a few games at noon to relax and in the evening to forget his problems.

Always nattily attired, his usual uniform a black three-piece suit with a fresh red carnation for the lapel, Manchin, 49, doesn't let his dress affect his game. He is an active player, jiggling the machine and coaxing the ball with plenty of body English.

"The ball bouncing around with all the illumination holds a fascination for me," Manchin also told the AP. "It is a mental treat. For that minute at the machine, all the cares and woes of the world are remote, as I am in deep concentration of the game at hand."

Manchin, former state director of the Farmers Home Administration, also said that his son Mark had questioned the propriety of his playing the flippers now he was secretary of state. But Manchin's reaction: "It is more fitting now than ever. When a man reaches high levels of responsibility, he should remain what his God created him—himself."

TECHNICAL TOPICS

by Randy Fromm

Congratulations! So you've made the big move and bought your first video game! Which one is it? Wheels? Gran Trak 10 or 20? Tank? Or maybe you've played it all the way with a Gunfight or a Seawolf? Whatever you've got, it represents a big investment and you are no doubt a little concerned about what to do with it if and when a failure occurs.

Don't worry! You don't have to arm yourself with all kinds of sophisticated equipment like oscilloscopes and frequency meters. These all look very impressive when your mother visits you at work, but they're not really necessary for 90 per cent of the things that fail in a game. What you must arm yourself with is some knowledge and a lot of common sense. Logic is logical! It's easy to work with and can do amazing things for you if you make an effort to understand a little bit about what makes it tick.

Anyway, Dick has just dropped off your game and you're really anxious to set it up and try it out, so let's get to it! Well, I see that it's from Atari so let's open the box and see what's inside. Ahhh! OOOhhh! It's a Steeplechase! Since your arcade is next to a race track, it should really take in some good money; and since we don't want to miss a day of income from the machine, let's be careful about setting it up.

Before we do anything else, let's make sure we have an adequate source of power for the game. In all cases, American games are set up for 117 volts A.C. It's extremely important that the A.C. power to the game be adequately grounded: the entire computer board and the television chassis are tied to the ground wire on the game. If your ground is floating (and I've measured floating grounds as high as 100 volts!), you can cause extreme damage to the computer board, not to mention the shock hazard to the player. If you are in doubt, measure between the ground pin on the wall socket and a cold water pipe, or some other known-to-be-good ground. [*See Technical Topics for December '76*]

Everything is ready and you're all set for the big test. Plug it in, turn on the switch and...nothing happens. The socket's O.K. because your daughter's electric curlers worked on it this morning. Panic sets in, "This thing doesn't work!" you scream. Then you remember the interlock switch on the back door.

You try pushing the switch in and the Steeplechase springs to life. But your finger tires of holding in the button. You try pulling the button out instead and lo and behold, the button stays out and the game stays on. You've made your first discovery about video games!

The monitor has warmed up and now displays a handsome picture of the horses and rides, all multi-colored and in neat rows across the screen. (Admit it. It was the colored screen that sold you, wasn't it?) You insert a quarter and the call to the post sounds. The start button is pressed and away you go. A few games are played and the game is ready to fulfill its intended purpose in life. With the back re-affixed and the cash box locked tight, you're ready for the coins to start to flow into your new addition to the family.

It is, of course, wise and prudent to read thoroughly the owners' and service manual packed with many of the games currently being distributed. The best manuals now available are those published by Atari Inc. and by Kush 'N' Stuff. To date, highly informative and educational manuals are available for GT10, Crash'n' Score, Tank, Wheels I and Wheels II, Steeplechase, Stunt Cycle and others. In fact, all the new Atari games should come with detailed instruction books. If you need a manual, ask your distributor. If he doesn't have it, he should be able to order it for you. These books contain all the information about the adjustments and options available with the game. Such things as playtime, volume, plays per coin (or coins per play!) and extended play adjustments, may (and must) all be suited to your own location for the maximum income from your game. The books also contain valuable service information and design notes.

Do you know for instance that the Atari games, Gran Trac 10 and 20, actually have two tracks? And that the second track is pre-programmed with the first and can be called up with a player actuated switch? It's an extremely easy thing to add to your game, and it has increased the take of the game 25 per cent when it has been on site for a while with just one track. This is just one of the not-so-secret secrets that you will discover when you enter the wonderful world of video.

Part I of a two-part series. Continued in next month's Update.

Calendar

March 11-12
Amusement Music Operators Association, regional seminar. Denver Airport Hilton, Denver, Colo.

March 11-13
Music Operators of Michigan, annual convention. Kalamazoo Center, Kalamazoo, Mich.

March 18-20
Wisconsin Music Merchants Association, spring convention. Olympia Hotel and Spa, Oconamawoc, Wisc.

JUKEBOX

Now	Was	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	4	**CAR WASH** ROSE ROYCE MCA 40615 (MCA RECORDS)	10
2	3	**HOT LINE** SYLVERS/Capitol P 4336	13
3	1	**YOU MAKE ME FEEL LIKE DANCING** LEO SAYER/ Warner Bros. WBS 8283	14
4	6	**DAZZ** BRICK/Bang 727	18
5	2	**YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW)** MARILYN McCOO & BILLY DAVIS, JR./ABC 12208	19
6	9	**I WISH** STEVIE WONDER/Tamla T 54274F (Motown)	7
7	5	**TONIGHT'S THE NIGHT (GONNA BE ALRIGHT)** ROD STEWART/Warner Bros. WBS 8262	16
8	7	**THE RUBBERBAND MAN** SPINNERS/Atlantic 3355	18
9	12	**WALK THIS WAY** AEROSMITH/Columbia 3 10449	9
10	14	**BLINDED BY THE LIGHT** MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8252	10
11	8	**SORRY SEEMS TO BE THE HARDEST WORD** ELTON JOHN/ MCA/Rocket 40645	10
12	13	**AFTER THE LOVIN'** ENGELBERT HUMPERDINCK/Epic 8 50270	12
13	16	**TORN BETWEEN TWO LOVERS** MARY MacGREGOR/ Ariola America P 7638 (Capitol)	8
14	17	**NEW KID IN TOWN** EAGLES/Asylum 45373	5
15	10	**LIVIN' THING** ELECTRIC LIGHT ORCHESTRA/ United Artists XW888 Y	12
16	19	**ENJOY YOURSELF** JACKSONS/Epic 8 50289	10
17	11	**STAND TALL** BURTON CUMMINGS/Portrait 6 77001	16
18	21	**SOMEBODY TO LOVE** QUEEN/Elektra 45362	8
19	18	**I NEVER CRY** ALICE COOPER/Warner Bros. WBS 8143	17
20	15	**MUSKRAT LOVE** CAPTAIN & TENNILLE/A&M 1870	17
21	22	**LOVE ME** YVONNE ELLIMAN/RSO 858 (Polydor)	12
22	25	**WEEKEND IN NEW ENGLAND** BARRY MANILOW/Arista 0212	7
23	27	**LOST WITHOUT YOUR LOVE** BREAD/Elektra 45365	8
24	28	**I LIKE DREAMING** KENNY NOLAN/20th Century TC 2287	10
25	23	**NADIA'S THEME (THE YOUNG AND THE RESTLESS)** BARRY DeVORZON & PERRY BOTKIN, JR./A&M 1856	21
26	20	**MORE THAN A FEELING** BOSTON/Epic 8 50266	17
27	24	**YOU ARE THE WOMAN** FIREFALL/Atlantic 3335	21
28	35	**NIGHT MOVES** BOB SEGER & THE SILVER BULLET BAND/ Capitol P 4369	7
29	31	**JEANS ON** DAVID DUNDAS/Chrysalis 2094	13
30	26	**ROCK 'N ME** STEVE MILLER BAND/Capitol P 4323	22
31	37	**FLY LIKE AN EAGLE** STEVE MILLER BAND/Capitol P 4372	6
32	29	**LOVE SO RIGHT** BEE GEES/RSO 859 (Polydor)	12
33	30	**DISCO DUCK (PART I)** RICK DEES & HIS CAST OF IDIOTS/ RSO 857 (Polydor)	23
34	36	**WHISPERING/CHERCHEZ LA** DR. BUZZARD'S ORI	
35	40	**SATURDAY NIGHT** EARTH, W	
36	39	**DRIVIN' WHEEL** FOGHAT/Be	
37	33	**FREE BIRD** LYNYRD SKYNYR	
38	41	**AIN'T NOTHIN' LIKE THE RE**	
39	32	**THE WRECK OF THE EDMUN** LIGHT	
40	46	**HARD LUCK WOMAN** KISS/C	
41	42	**DO WHAT YOU WANT, BE** DARYL HALL &	
42	44	**DO IT TO MY MIND** JOHNN	
43	45	**SAVE IT FOR A RAINY DAY**	
44	47	**SHAKE YOUR RUMP TO THE**	
45	34	**NIGHTS ARE FOREVER WITH** JOHN FORD COLE	
46	48	**KEEP ME CRYING** AL GREEN	
47	50	**OPEN SESAME** KOOL & THE	
48	51	**I LIKE TO DO IT** KC & THE SU	
49	56	**DREAMBOAT ANNIE** HEART/	
50	38	**THIS SONG** GEORGE HARRIS	
51	54	**FREE** DENIECE WILLIAMS/Col	
52	59	**IN THE MOOD** HEN HOUSE F	
53	66	**GO YOUR OWN WAY** FLEE	
54	67	**YEAR OF THE CAT** AL STEWA	
55	61	**DANCING QUEEN** ABBA/Atl	
56	49	**JUST TO BE CLOSE TO YOU**	
57	52	**SHE'S GONE** DARYL HALL &	
58	53	**LOVE BALLAD** LTD/A&M 18	
59	62	**IT KEEPS YOU RUNNIN'** DO	
60	68	**DON'T LEAVE ME THIS WAY**	
61	65	**BE MY GIRL** DRAMATICS/A	
62	64	**FLOWERS/I DON'T WANT TO**	
63	43	**IF YOU LEAVE ME NOW** CH	
64	60	**9,999,999 TEARS** DICKEY LE	
65	69	**CARRY ON WAYWARD SON**	
66	70	**LUCKY MAN** STARBUCK/Priv	
67	57	**BETH** KISS/Casablanca NB	
68	71	**LIVING NEXT DOOR TO ALI**	
69	55	**YESTERDAY'S HERO** BAY CIT	

Charts court

TOP 100

			WKS. ON CHART
		FEMME/C'EST SE SI BON GINAL "SAVANNAH BAND"/ RCA PB 10827	8
		IND & FIRE/Columbia 3 10449	8
		arsville BSS 0313 (WB)	9
		/MCA 1948	7
		AL THING DONNY & MARIE/ Polydor PD 14363	9
		D FITZGERALD GORDON FOOT/Reprise RPS 1369 (WB)	21
		Casablanca 873	4
		WHAT YOU ARE JOHN OATES/RCA PB 10808	9
		NY BRISTOL/Atlantic 3350	9
		STEPHEN BISHOP/ABC 12232	7
		FUNK BAR KAYS/Mercury 73833	10
		IOUT YOU ENGLAND DAN & /Big Tree BT 16079 (Atlantic)	15
		/Hi 2819 (London)	10
		GANG/De-Lite 1586	7
		UNSHINE BAND/TK 1020	6
		/Mushroom M 7023	5
		ON/Dark Horse DRC 8294 (WB)	9
		umbia 3 10429	10
		FIVE PLUS TOO/ Warner Bros. WBS 8301	4
		ETWOOD MAC/Warner Bros. WBS 8304	3
		ART/Janus 266	4
		antic 3372	5
		COMMODORES/Motown M 1402F	20
		JOHN OATES/Atlantic 3332	25
		57	15
		OBIE BROTHERS/Warner Bros. WBS 8282	5
		THELMA HOUSTON/Tamla 54278F (Motown)	4
		C 12235	4
		LOSE YOUR LOVE EMOTIONS/ Columbia 3 10347	17
		ICAGO/Columbia 3 10390	24
		E/RCA PB 10764	10
		KANSAS/Kirshner ZS8 4267	4
		ate Stock 125	6
		163	20
		E SMOKIE/RSO 860 (Polydor)	6
		Y ROLLERS/Arista 0216	7

Now	Was		WKS. ON CHART
70	58	**PLAY THAT FUNKY MUSIC** WILD CHERRY/Epic/Sweet City 8 50225	31
71	63	**FLIGHT '76** WALTER MURPHY & THE BIG APPLE BAND/ Private Stock 123	10
72	82	**BABY DON'T YOU KNOW** WILD CHERRY/Epic/Sweet City 8 50306	2
73	72	**DO YOU FEEL LIKE WE DO** PETER FRAMPTON/A&M 1867	15
74	76	**HAPPIER** PAUL ANKA/United Artists XW991 Y	5
75	73	**A FIFTH OF BEETHOVEN** WALTER MURPHY & THE BIG APPLE BAND/Private Stock 073	33
76	80	**WHAT CAN I SAY** BOZ SCAGGS/Columbia 3 10440	5
77	78	**BABY BOY** MARY KAY PLACE/Columbia 3 10422	11
78	79	**C.B. SAVAGE** ROD HART/Plantation/Little Richie PL 144	5
79	81	**SOMEONE TO LAY DOWN BESIDE ME/CRAZY** LINDA RONSTADT/Asylum 45361	5
80	93	**"LOVE THEME FROM 'A STAR IS BORN' "** BARBRA STREISAND/Columbia 3 10450	4

CHARTMAKER OF THE WEEK

81	—	**THE THINGS WE DO FOR LOVE** 10cc Mercury 73875	1

82	75	**FERNANDO** ABBA/Atlantic 3346	22
83	84	**DARLIN' DARLIN' BABY (SWEET TENDER LOVE)** O'JAYS/ Phila. Intl. ZS8 3610 (CBS)	3
84	83	**DON'T TAKE AWAY THE MUSIC** TAVARES/Capitol P 4348	11
85	—	**MOODY BLUE/SHE THINKS I STILL CARE** ELVIS PRESLEY/ RCA PB 10857	1
86	88	**IF NOT YOU** DR. HOOK/Capitol 4364	4
87	86	**(DON'T FEAR) THE REAPER** BLUE OYSTER CULT/Columbia 10384	24
88	77	**MADEMOISELLE** STYX/A&M 1877	9
89	87	**HEART ON MY SLEEVE** GALLAGHER & LYLE/A&M 1850	7
90	92	**YOU GOT ME RUNNING** GENE COTTON/ABC 12217	3
91	96	**WHEN LOVE IS NEW** ARTHUR PRYSOCK/Old Town 1000	2
92	85	**THE BEST DISCO IN TOWN (MEDLEY)** RITCHIE FAMILY/ Marlin 3306 (TK)	20
93	94	**I KINDA MISS YOU** MANHATTANS/Columbia 3 10340	5
94	98	**DAY YOU'LL STAY UNTIL TOMORROW** TOM JONES/ Epic 8 50308	2
95	90	**MAN SMART, WOMAN SMARTER** ROBERT PALMER/ Island 075	5
96	91	**HELLO OLD FRIEND** ERIC CLAPTON/RSO 861 (Polydor)	11
97	89	**PRISONER (CAPTURED BY YOUR EYES)** LA JETS/RCA PB 10826	5
98	—	**FANCY DANCER** COMMODORES/Motown M1402F	1
99	74	**SLOW DANCING** FUNKY KINGS/Arista 0209	6
100	—	**UP YOUR NOSE** GABRIEL KAPLAN/Elektra 45 369	1

esy of RECORD WORLD

music programming

by Michael B. Klein

The group Chicago had a tune out not too long ago that had the title, "Where Do We Go From Here?" A good question for the music of 1977. And a good question for those of us who make a living at least partly dependent on the music industry. After all, no music for your jukeboxes, no business. No music for me, and I can't make the payments on my typewriter. But this last year has been a pretty good one. Thank you Boz, Stevie Wonder, Willie Nelson, Don Williams, Barry White, John Denver, Bill Evans, Emmylou Harris, Barry Manilow, ELO, Abba, and you, the readers of *Play Meter.*

Where do we go from here? It will probably be a few weeks before there will be much indication, but from what I can see, MOR seems to be the going thing, a trend to watch for this year. It has a great appeal like it never had in the past. In prior years, when one thought of middle-of-the-road music, the names that came to mind were Montovani, Mancini, Perry Como, Sinatra, *et al.* But now on the MOR stations, we're hearing the Bee Gees, Barry Manilow, Barry White and even country music. Every artist seems to be working a crossover these days—that's how they make money. Rock singles can only be hits on rock stations, but a good MOR tune can be a hit on both top 40 stations and MOR stations. The same applies to an "easy" country tune.

Boogie Child—Bee Gees/RSO 867

If a driving dance rhythm is still central to a hit record in 1977, this will be a certain hit. The lyrics are trite and throwaway, but the music is intriguing, textured and tension building. Plus, with this driving sound, the tune can still be played on MOR stations as it won't be offensive to MOR listeners. I don't feel that this is the best effort the Bee Gees have given us, but with their hit-making powers, it's certain to be a much played single in your jukeboxes.

So in to You—Atlanta Rhythm Section/Polydor 14373

Here's a group whose records are terribly boring, but I will venture to say that I think that they are probably dynamite live. On record though, they lack any imagination. They play "typical" riffs. There's nothing about this group that distinguishes it from any other band with the same style. We have a bit of jazz here, a bit of R&B and a taste of the MOR sound. It's a good blend, but unfortunately it doesn't come off here.

This single sounds totally contrived. Judging by the musicianship, which is excellent, this group is certain to have followers, probably among those who have seen the Atlanta Rhythm Section live. They will be the ones who will want to hear this disc. If this group comes to perform in your area, place it in your jukebox. Otherwise, forget it.

The Wreck of the Edmund Fitzgerald—Gordon Lightfoot/Reprise 1369

I'm including this single for two reasons. One is that I'm not sure if it has been a hit in your area. It was a monster hit here in Los Angeles a few weeks ago. And secondly, I'm including it because it is a haunting and flavorful story-song.

If one didn't read the credit on this disc, one might think that this was an old sea chanty. It has that kind of quality about it, the quality that gives a song longevity. Aside from being a hit single, this tune will live on, and who knows, maybe it will rank with the famous sea chanty tunes of yesteryear. However, I'm surprised that this single became popular in L.A. It somehow doesn't fit the "lifestyle" here, the layback type of nonchalant attitude that most people have in L.A. Try it in your area. If your customers don't care for it, you've got yourself a fine single for your personal collection.

Where do we go from here? A good question. Those of us who are at this end of the music business can only watch trends and make educated guesses. The only real answer is one that will come from the streets and maybe the ghettos of Chicago, or the unpaved back streets of Nashville, or maybe the rundown bungalows in Hollywood, where determined musicians are pickin', poundin' and blowin' . . . looking for that perfect tune.

Pick Hits

Popular

BE MY GIRL Dramatics/ABC 12235
DRIVIN' WHEEL Foghat/Bearsville 0313
THE THINGS WE DO FOR LOVE 10 cc/Mercury 73875
HAIL! HAIL! ROCK & ROLL Starland Vocal Band/Windsong 10855
BOOGIE CHILD Bee Gees/RSO 867
DIS-GORILLA Rick Dees & His Cast of Idiots/RSo 866
SHOULD I STAY/ I WON'T LET YOU GO Vicki Sue Robinson/RCA 10863
LOVE TO THE WORLD LTD/A&M 1897
I'VE GOT LOVE ON MY MIND Natalie Cole/Capitol 4360
BLESS THE BEASTS AND CHILDREN Barry DeVorzon/Perry Botkin, Jr./A&M 1890
THEME FROM "KING KONG" Love Unlimited Orchestra/20th Cent. 2325
CHANSON D'AMOUR Manhattan Transfer/Atlantic 3374
SAM Olivia Newton-John/MCA 40670
I LOVE MY WIFE Frank Sinatra/Reprise 1382

Country

YOUR PLACE OR MINE Gary Stewart/RCA 10833
MIDNIGHT ANGEL Barbara Mandrell/Dot 17668
THE CLOSEST THING TO YOU Jerry Lee Lewis/Mercury 73872
WHISPERS Bobby Borchers/Playboy 6092
THERE SHE GOES AGAIN Joe Stampley/Epic 50316
VEGAS Bobby & Jeannie Bare/RCA 10852
MY MOUNTAIN DES Charlie Rich/RCA 10859
THE MOVIES Statler Bros./Mercury 73877

Soul

BE MY GIRL Dramatics/ABC 12235
GOIN' UP IN SMOKE Eddie Kendricks/Tamla 54277
ISN'T IT A SHAME LaBelle/Epic 50135
GLORIA Enchantment/United Art. 912
WORN OUT BROKEN HEART Loleatta Holloway/Gold Mine 4000
EVER LOVIN' GIRL Tyrone Davis/Dakar 4561

courtesy of **STERLING TITLE STRIP CO., INC.**
1175 Broad Street, Newark, N.J. 07114

Top Twenty Country

Now	Was		
1	2	STATUES WITHOUT HEARTS	LARRY GATLIN/Monument 45 201
2	4	YOU NEVER MISS A REAL GOOD THING (TILL HE SAYS GOODBYE)	CRYSTAL GAYLE/United Artists XW883 Y
3	5	I CAN'T BELIEVE (SHE GIVES IT ALL TO ME)	CONWAY TWITTY/MCA 40649
4	1	BROKEN DOWN IN TINY PIECES	BILLY CRASH CRADDOCK/ABC Dot DOA 17659
5	8	TWO DOLLARS IN THE JUKEBOX	EDDIE RABBIT/Elektra 45357
6	6	DON'T BE ANGRY	DONNA FARGO/ABC Dot DOA 17660
7	12	LET MY LOVE BE YOUR PILLOW	RONNIE MILSAP/RCA PB 10843
8	10	ARE YOU READY FOR THE COUNTRY/ SO GOOD WOMAN	WAYLON JENNINGS/RCA PB 10842
9	3	SWEET DREAMS	EMMYLOU HARRIS/Reprise RPS 1371
10	16	SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE	JIM ED BROWN & HELEN CORNELIUS/RCA PB 10822
11	13	SHE TOOK MORE THAN HER SHARE	MOE BANDY/Columbia 3 10428
12	17	C. B. SAVAGE	ROD HART/Plantation/Little Richie PL 144
13	15	YOUR PLACE OR MINE	GARY STEWART/RCA PB 10833
14	14	HANGIN' ON	VERN GOSDIN/Elektra 45353
15	7	SHE NEVER KNEW ME	DON WILLIAMS/ABC Dot DOA 11658
16	21	NEAR YOU	GEORGE JONES & TAMMY WYNETTE/Epic 8 50314
17	22	LIARS ONE, BELIEVERS ZERO	BILL ANDERSON/MCA 40661
18	18	MY GOOD THING'S GONE	NARVEL FELTS/ABC Dot DOA 17664
19	24	WIGGLE WIGGLE	RONNIE SESSIONS/MCA 40624
20	20	SING A SAD SONG	WYNN STEWART/Playboy 6091

Top Twenty Soul

Now	Was		
1	1	CAR WASH	ROSE ROYCE/MCA 40615
2	2	I WISH	STEVIE WONDER/Tamla T 5427 4F (Motown)
3	3	DAZZ	BRICK/Bang 727
4	4	HOT LINE	SYLVERS/Capitol P 4336
5	6	FREE	DENIECE WILLIAMS/Columbia 3 10429
6	5	ENJOY YOURSELF	THE JACKSONS/Epic 8 50289
7	9	I LIKE TO DO IT	KC & THE SUNSHINE BAND/TK 1020
8	7	DO IT TO MY MIND	JOHNNY BRISTOL/Atlantic 3350
9	8	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW)	MARILYN McCOO & BILLY DAVIS, JR./ABC 12208
10	10	I KINDA MISS YOU	MANHATTANS/Columbia 3 10430
11	12	DARLIN' DARLIN' BABY (SWEET TENDER LOVE)	O'JAYS/Phila. Intl. ZS8 3610 (CBS)
12	11	LOVE BALLAD	LTD/A&M 1847
13	16	WHEN LOVE IS NEW	ARTHUR PRYSOCK/Old Town 1000
14	14	KEEP ME CRYIN'	AL GREEN/Hi 2319 (London)
15	15	I DON'T WANT TO LOSE YOUR LOVE	EMOTIONS/Columbia 3 10348
16	13	THE RUBBERBAND MAN	SPINNERS/Atlantic 3355
17	18	SATURDAY NIGHT	EARTH, WIND & FIRE/Columbia 3 10439
18	17	SHAKE YOUR RUMP TO THE FUNK	BAR KAYS/Mercury 7833
19	23	FANCY DANCER	COMMODORES/Motown M 1408F
20	19	OPEN SESAME	KOOL & THE GANG/De-Lite 1586

alphabetical listing

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BABY YOU DON'T KNOW Robert Parissi (Berna Music, ASCAP) 72
BE MY GIRL Michael Henderson (Electrocord, ASCAP) 61
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BLINDED BY THE LIGHT Manfred Mann (Laurel Canyon, ASCAP) 10
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YOU MAKE ME FEEL LIKE DANCING Richard Perry (Brainstorm, BMI) 3
YOU GOT ME RUNNING Steve Gibson (Dawnbreaker Music, BMI) 90

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